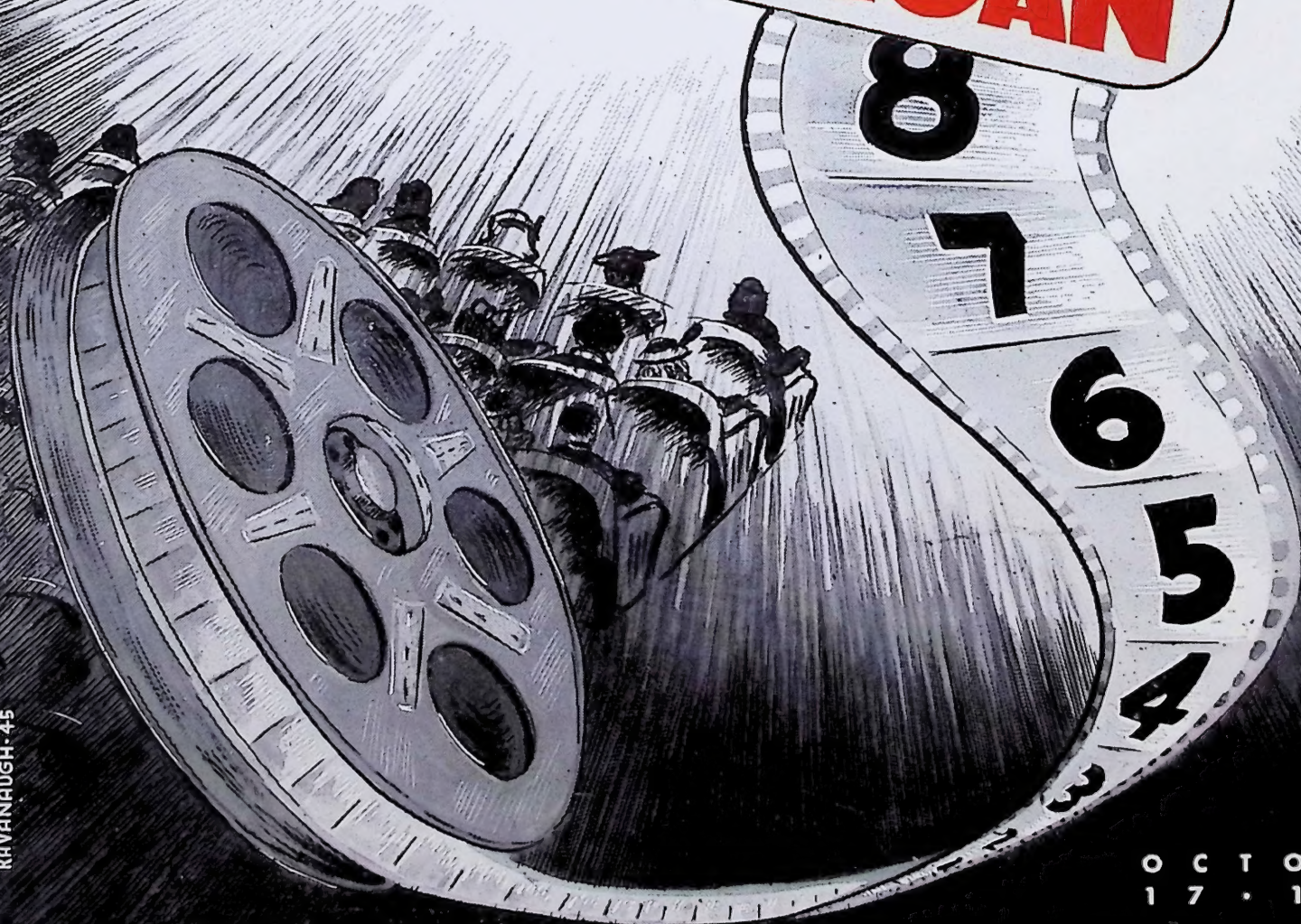


Sign your name to Victory



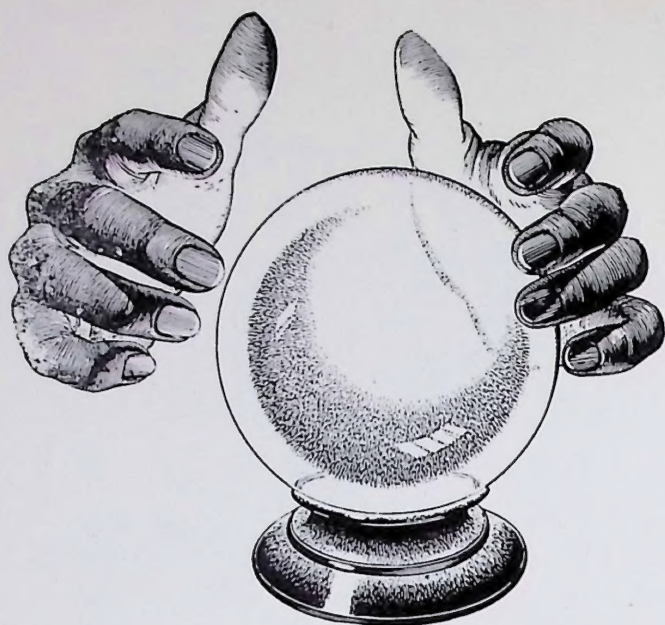
VICTORY LOAN



RAVANAUGH-45

OCTOBER
17 • 1945

The CANADIAN FILM WEEKLY



DON'T BE BEDAZZLED BY THE FUTURE!

FACE *the stark realities of peacetime competition with confidence by enlisting the experience of a compact uninflated service organization geared to modern day needs—one that can chart a course that will keep your theatre ahead of tomorrow*

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THEATRES LIMITED.

to work cultivating boxoffice objectives by trustworthy, efficient up-to-the-minute service

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'PROSPECTS UNLIMITED'

277 VICTORIA STREET
TORONTO, ONT.

ASSOCIATED THEATRES LIMITED
HARRY PAINTER, General Manager

M. Isman No. 2 Empire-U Man

Sam Smith Dies In Great Britain

Sam Woolf Smith, who began his career in the motion industry in Canada before the first World War and became a leading figure in Britain, passed away in the latter country last week. He was managing director of British Lion Film Corporation Limited.

(Continued on Page 5)

Theatre Fire Loss Small Last Year

Property damage to Canadian theatres through fire was valued at about \$75,000 during 1944, W. L. Clairmont, Dominion fire commissioner, reveals. Fires numbered 74, eight of which were due to ignition of film and the loss caused in that manner came

(Continued on Page 13)

Mathers Successor in Montreal And Vaughan Toronto Manager

M. J. "Mickey" Isman, Montreal branch manager of Empire-Universal Films, has been transferred from that post to succeed Frank Vaughan as assistant general sales manager, it has been announced by A. W. Perry, general sales manager of Canada's largest distribution organization.



M. J. ISMAN

Newly appointed assistant general manager of Empire-Universal Films. Formerly Montreal branch manager, he moves to head office in Toronto.

Vaughan has been named by Perry to the management of the Toronto branch, most important in the structure of the company, succeeding Harry Painter, who resigned to become general manager of Associated Theatres Limited, booking and buying company.

(Continued on Page 13)

To Enlarge Theatre

Capitol, Aylmer, Ontario, will be enlarged from 290 to 500 seats by Theatre Holding Corporation Limited, the restaurant property netx door having been acquired for the purpose.

Sask'n Censor to Regina Nov. 1st

Beginning November 1st films for showing in Saskatchewan will be censored in Regina, capital city of that province, by D. J. Vaughan, chief censor, in the Parliament Buildings' projection room, established several months ago. At present films for Sas-

(Continued on Page 13)

M. Walker Heads Maritimes' Allied

Malcolm E. Walker, Halifax, well known Maritimes theatre operator, was recently elected president of the Allied Exhibitors of Nova Scotia at the annual meeting held in the Nova Scotian Hotel.

P. J. Hanifen, who recently

(Continued on Page 13)

NF Board Allocation Set at \$1,853,340

Total amount required to operate the National Film Board during the fiscal year of 1945-46 will be \$1,853,340, it was shown by the Honorable J. L. Ilsley, minister of finance, in his recent report to the House of Commons on estimated expenditures by departments and services connected with war and demobilization.

The total was broken down into the following expenditures: Special war film library—\$40,000; Wartime Information Film Program—\$1,090,000; Acquisition of film prints for sale—\$30,000; Still photograph production and distribution—\$120,000; Revolving fund for production of films — \$500,000; Sundry services — \$73,340.

It is known that the budget includes the cost of continued production of the Canada Carries

(Continued on Page 13)

'True Glory' to PRC For Distribution

"The True Glory," British-American documentary film which tells the story of the tremendous allied victory over the German war machine in Western Europe, will soon be released in Canada by PRC for general distribution.

Produced by the Anglo-American Film Planning Committee, the picture was directed by Captain Garson Kanin of the United States army and Carol Reed, British director. It is said to have been compiled from more than 10,000,000 feet of combat film, photographed by 1,400 cameramen accompanying the Allied forces in the campaign, of whom 32 lost their lives in action.

Leading correspondents of the trade and daily press have heaped praises upon the film.

"The True Glory" is a magnificent testament, forged in

(Continued on Page 5)

**THE NINTH
VICTORY LOAN
OPENS ON
OCTOBER 22nd**

THE BLUSH OF THE YEAR . . . WILL BE THE RUSH OF THE YEAR ON YOUR TICKET-OFFICE!

"MEN IN HER DIARY"

Starring PEGGY RYAN . JON HALL . LOUISE ALLBRITTON

NOW BOOKING!

**Empire-UNIVERSAL
Films Ltd.**

"CAN THE CHAMP KEEP IT UP?"



THE QUESTION:

*(From Dr. "Chick" Lewis' Editorial
in Showmen's Trade Review)*

In last week's issue of STR, three M-G-M productions were reviewed—and all three pictures rated raves from the show-wise reviewers of this paper. The pictures are "Our Vines Have Tender Grapes" (we venture the opinion that exhibitors who play it will have tender memories of business this one racks up at their theatres), "Anchors Aweigh" (any showman who fails to sell this one—despite its potent self-selling abilities—will rate a permanent membership in the dog house), and "Week-End at the Waldorf" (which certainly should provide enough profits for exhibitors to spend a couple of week-ends at the Waldorf).

That's a brand of product which is bound to be reflected in continuing prosperity for theatres and the industry. It's product that is most important to the welfare of the industry at this time and in the near future, because as business volume levels off in the period of reconversion it will require very potent box-office attractions to keep theatre attendance up there at marks that mean profits for exhibitors, distributors and producers.

Thus, it is not only M-G-M that benefits from the production of such outstanding quality pictures as these three fine attractions, but the industry as a whole.

Apparently Leo has hit a terrific stride. Can he keep it up?

THE ANSWER:

*(From the Champ's Treasure-
House of M-G-M Hits!)*

"ANCHORS AWEIGH"
(Technicolor)

"WEEK-END AT THE WALDORF"

"OUR VINES HAVE TENDER GRAPES"

"ZIEGFELD FOLLIES"
(Technicolor)

"THEY WERE EXPENDABLE"

"THE HARVEY GIRLS"
(Technicolor)

"YOLANDA AND THE THIEF"
(Technicolor)

"THE YEARLING"
(Technicolor)

"THE BIG SHORE LEAVE"
(Clark Gable! Greer Garson!)

In addition to current hits!

"THRILL OF A ROMANCE" (Technicolor)

"VALLEY OF DECISION"

"SON OF LASSIE" (Technicolor)
And More!



A. W. PERRY

General sales manager of Empire-Universal Films, who has announced important changes in his organization.

Sam Smith Dies In Great Britain

(Continued from Page 3)

During his visit to this country in June of this year he was subject to illness.

Smith started in the Canadian motion industry in 1910 as a bookkeeper in the old Allen distribution organization, the Canadian Film Exchange, serving in its Regina branch. He was brought into the Allen orbit by Ben Bloom, a fellow-Britisher, who was Winnipeg manager.

British films showed great promise then and Jule and the late Jay Allen sent Smith to Britain to arrange for Canadian distribution rights and he sent back many profitable features, among them "Battle of the Somme."

He remained in Britain to enter the distribution field on his own, at the same time representing the Allens until interest in British films petered out in Canada. A few years after the first World War Canadians began to like the new crop of films and Smith in the early 1920s became the representative of the late N. L. Nathanson, then in control of the old Regal Film Company.

Broadening his interests into production, his British Lion organization also distributed its own films and those of Republic. Smith and the Nathanson were partners in British Lion, an association that was continued through the latter's estate.

He was a member of the Cinema Advisory Committee of the British Board of Trade and had served as president of Kinematograph Renters Society.

'True Glory' to PRC For Distribution

(Continued from Page 3)

flames, of the men of many lands," wrote Peter Burnup, British editor of the Quigley Publications, when he saw the picture in London. "It lends glory to the screen.

"Made from the work of cameramen of all the Allied nations, it tells its story simply, as though the soldiers themselves were recounting, modestly and in asides, the tale of their doings. Its cumulative effect is an overwhelming picture of the stupendous achievement of the assault of Europe; the ultimate casting down into the dust of Hitler's fantastic empire.

"General Eisenhower appears paying tribute to the teamwork of the nations' armies and workers, eloquently pleading for the continuance of that teamwork lest the world perish by a sword of its own fashioning.

"This is a picture to be seen by all mothers and fathers whose sons are mourned, for herein is the justification for their sacrifice. It should be seen, too, by the parents of those safely returned from the war, for no one could tell their story so eloquently as it is told in this film," the British reviewer wrote.

The New York premiere drew a story in the New York Times by its correspondent, Bosley Crowther, who said of the film:

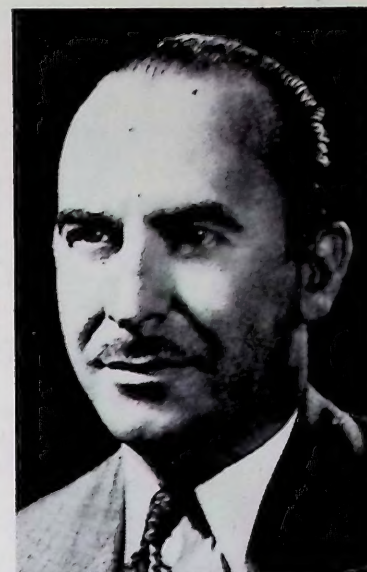
"It is a brilliantly composed screen tribute to the courage and perseverance of Allied fighting men, as rich in its verbal narration as it is true in its visual

images. It is a history not so much of battles (although there is a clear survey of strategy throughout) as of the dominating spirit of teamwork through which the final triumph was won.

"The main commentary is written in a rich, poetic style and is spoken with underlying passion. But frequently, throughout the film, the sound-track is taken over by narrators representing the fighting men—airmen, tankmen, sailors, field officers, British Tommies and just plain Joes. And their comments are spoken in terse, idiomatic speech, warm with the accents of their countries and true to the attributes of war.

"There is rare humor, fear, excitement, disgust, cold irony and relief in the comments of these spot narrators. They are the symphonic voices of the film."

The musical score, which is said to be a fine complement to the narration, was written by William Alwyn, British composer. It is played in the film by the London Symphony Orchestra under the direction of Muir Matheson.



FRANK VAUGHAN

New Toronto branch manager for Empire-Universal Films, succeeding Harry Painter, who resigned to become general manager of Associated Theatres.

Assistant Pub Chief

Frank P. Rosenberg has assumed the post of assistant director of publicity and exploitation at Columbia Pictures, it was announced recently by David A. Lipton, ad-pub director.

**MAKE YOUR RESERVATIONS NOW!
TODAY, to attend**

The Annual MEETING and LUNCHEON

*There will be several important
discussions about vital problems
affecting the industry*

MOTION PICTURE THEATRES ASSOCIATION OF ONTARIO

TUESDAY, OCTOBER 23rd, 1945

at
KING EDWARD HOTEL
(VANITY FAIR)
Toronto
(12:30 P.M.)

MOTION PICTURE THEATRES ASS'N OF ONTARIO
26 Queen St. East ELgin 9630 Toronto, Ont.

Conway Aids Bowyer In Odeon Movie Clubs

Hilliard Conway, manager of the Colony Theatre, Toronto, has been transferred to Odeon's head office as assistant to Tom Bowyer in the organization and operation of Odeon Movie Clubs for Young Canadians. He will also book screen programs for all Saturday morning club showings with the exception of those in British Columbia.

The first Odeon Movie Club was launched at the Colony last spring and operated successfully by Conway who has a pleasing personality and a special knack in dealing with children. Developing a great enthusiasm for the club, he was released from his post as manager by arrangement with M. J. Weiss, operator of the Colony, and given the opportunity to devote his full time to the children's project.

Francie of
"A TREE GROWS IN BROOKLYN"
is set for

HER FIRST BIG DATE!

Junior Miss

STARRING

PEGGY ANN GARNER

NINE WEEKS OF SOLID BUSINESS AT THE

RIVOLI, New York

DIRECTED BY
GEORGE SEATON

PRODUCED BY
WILLIAM PERLBERG

SCREEN PLAY BY GEORGE SEATON



**BROADWAY'S HIT PLAY
—NOW AN EXTENDED
RUN SMASH FROM**

20th
30th
ANNIVERSARY
CENTURY-FOX

Radio Stars On Parade

with Wally Brown, Alan Carney,
Frances Langford

RKO 69 Mins.
CORN AND SLAPSTICK DISHED
OUT BY WHIRLWIND COMEDY OF
STRONG APPEAL TO FAMILY
TRADE.

"Radio Stars on Parade" is a load of corn devised especially for the palate of ether hounds. On many occasions the production goes unashamedly slapstick, to the delight of the kids in particular. Mixed in with the low-brow humor are musical snatches engaging the services of Frances Langford, Skinnay Ennis and his band, Rufe Davis, the Town Criers and several others of lesser importance.

The trigger-fast direction of Leslie Goodwins keeps the film moving breathlessly all the way. The whirlwind pace serves the good purpose of giving the audience little time to think of how flat and old most of the comedy is.

The film leans heavily on "Truth or Consequences" for its box office appeal. To be truthful, the sequences based on that popular radio program, with Ralph Edwards supervising the fun, account for the most entertaining portions of the film — certainly the most hilarious.

The picture, produced on a modest scale by Ben Stolf from a Robert E. Kent-Monte Brice screenplay, requires the comedy team of Wally Brown and Alan Carney to carry the burden. The story finds the comics running a talent agency for a 10-per center who is forced to flee Hollywood to escape the wrath of a gambler to whom he is heavily in debt. Brown and Carney spend most of their time trying to get a break for Frances Langford against the wishes of a gangster admirer. They get in trouble with the thug but succeed in extricating themselves neatly.

CAST: Wally Brown, Alan Carney, Frances Langford, Ralph Edwards and company, Skinnay Ennis and band, Don Wilson, Tony Romano, Town Criers, Cappy Barra Boys, Rufe Davis, Robert Clarke, Sheldon Leonard, Max Wagner, Ralph Peters.

CREDITS: Executive Producer, Sid Rogell; Producer, Ben Stolf; Director, Leslie Goodwins; Screenplay, Robert E. Kent, Monte Brice.

DIRECTION, Okay. PHOTOGRAPHY, Okay.

McGuire in Lead

Dorothy McGuire will play the female lead in RKO's Dore Schary production, "They Dream of Home."

Delightfully Dangerous

with Jane Powell, Ralph Bellamy,
Constance Moore

UA-Rogers 93 Mins.
ROMANTIC MUSIC, ATTRACTIVE
PRODUCTION AND POWELL'S PRE-
SENCE WILL SELL THIS ONE.

The youthful charm and sweetness of Jane Powell, the class with which it has been produced by Charles R. Rogers with the aid of Joseph S. Tushinsky and the novelty effect achieved in its production numbers are the main attractions of "Delightfully Dangerous." The pull of the film is stronger on women than men.

Not the least of the appeal to women is based on the romantic flavor of the music, which consists of songs by Morton Gould and Edward Heyman and Strauss melodies. The score is a melodic delight that ought to please every music lover.

The film is under the handicap of a story that is weak and stereotyped. It presents Miss Powell as a student at a girls' school who believes her sister (Constance Moore) is a musical comedy star when in reality she is a burlesque queen. Badly disillusioned when she discovers the truth, the youngster, determined to lift sister out of burlesque, gets a noted Broadway producer (Ralph Bellamy) to sign up Miss Moore. The little trickster also wangles a role for herself. Must you be told the show goes over with a bang and Bellamy develops a romantic feeling for Miss Moore?

Arthur Lubin's direction tends to listlessness.

Miss Powell is given ample opportunity to sing. Her fellow players are not at their best. Arthur Treacher helps a lot as the main laugh dispenser.

CAST: Jane Powell, Ralph Bellamy, Constance Moore, Morton Gould and orchestra, Arthur Treacher, Louise Beavers, Ruth Tobey, Ruth Robinson, Andre Charlot, Shirley Hunter Williams.

CREDITS: Producer, Charles R. Rogers; Associate Producer, Joseph S. Tushinsky.

DIRECTION, Passable. PHOTOGRAPHY, Fine.

Over 21

with Irene Dunne, Alexander Knox,
Charles Coburn

Columbia 102 Mins.
BROADWAY PLAY TURNED INTO
HIGHLY ENTERTAINING FILM WITH
STRONG BOXOFFICE PULL.

Columbia has a real hit in Sidney Buchman's filmization of Ruth Gordon's Broadway play. The opus proves that a picture can be very entertaining, provide much comedy, including some belly laughs, and yet deal with a serious, important problem.

The acting is of the best, with Irene Dunne, Alexander Knox and Charles Coburn handling the starring roles. Director Charles Vidor has skillfully guided the proceedings. In addition to being responsible for the production, Buchman wrote the screenplay.

Because he wants to learn at first hand servicemen's views on shaping the post-war world, Knox, 39, resigns the editorship of the New York Bulletin, the nation's foremost liberal paper, to join the Army as a private. The publisher, Coburn, is dismayed, because he is convinced that without Knox's guidance the paper will fold.

Knox's wife, Miss Dunne, novelist and scenarist, comes to the rescue by writing editorials on the post-war world that Coburn believes are by Knox. Many of the laughs in the picture come from the experiences of Miss Dunne and Knox in a tiny bungalow, which is part of a court near Knox's Miami Army post.

CAST: Irene Dunne, Alexander Knox, Charles Coburn, Jeff Donnell, Loren Tindall, Lee Patrick, Phil Brown, Cora Witherspoon, Charles Evans, Pierre Watkin, Anna Loos, Nanette Parks, Adele Roberts, Jean Stevens.

CREDITS: Producer, Sidney Buchman; Director, Charles Vidor; Screenplay, Sidney Buchman; Based on play by Ruth Gordon; Cameraman, Rudolph Mate; Film Editor, Otto Meyer; Art Directors, Stephen Gooson, Rudolph Sternad; Musical Score, Marlin Skiles; Musical Director, M. W. Stolf.

DIRECTION, Excellent. PHOTOGRAPHY, Very Good.

Underseas Drama

"Secret Story," Columbia underseas drama, will feature Jim Bannon, Ross Hunter, Loren Tindall and Ken Curtis in the top roles.

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HYE BOSSIN, Managing Editor

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You Came Along

with Robert Cummings, Elizabeth Scott,
Don DeFore

Paramount-H.J. Wallis 103 Mins.
GENUINE SCREEN FARE STUD-
DED WITH SPLENDID DIRECTION
AND EXCEPTIONAL CASTING;
STORY RICH IN WARM, HUMAN
TOUCHES.

For his second release under the Paramount banner, Hal Wallis wins for himself two feathers to add to his production cap. One, for bringing Robert Cummings back to the screen in a glove-fitting role, after an absence of two years, and the introduction of Elizabeth Scott as a new screen personality. The other, for handing John Farrow the directional reins to drive a simple story with warm, human touches directly to your heart.

Although the ending is somewhat overdrawn in its bid for melodramatic value, the altruistic feeling generated throughout the film will infect the audience with congenial acceptance of the added footage.

The film starts clicking when soft-spoken Elizabeth Scott displays a sexy charm in a new gown and haircomb, in direct contrast to her mannish attire that she wore when she was assigned by the Treasury department to act as guide and aide to Cummings, DeFore and Charles Drake.

By the time they reach Des Moines on their plane trip West, Cummings is commanding all of Scott's attention. She learns that Cummings is the victim of a rare blood disease and is squeezing all the possible fun out of life that his numbered days will allow.

Despite the knowledge of his condition, they both decide to marry at the Flyers' Chapel, shrine of aviators, at the Riverside Mission Inn, San Bernadino.

Moments of happiness in their honeymoon cottage are depicted until he feigns an overseas assignment and leaves to die shortly afterwards at the Walter Reade Hospital.

CAST: Robert Cummings, Elizabeth Scott, Don DeFore, Charles Drake, Julie Bishop, Kim Hunter, Robert Sully, Helen Forrest, Rhys Williams, Franklin Pangborn, Minor Watson, Howard Freeman, Andrew Tombes, Lewis L. Russell, Frank Faylen, Will Wright, Cindy Garner, Marjorie Woodworth, Ruth Roman, Crane Whitley.

CREDITS: Producer, Hal Wallis; Director, John Farrow; Story, Robert Smith; Screenplay, Robert Smith, Ann Rand.

DIRECTION, Excellent. PHOTOGRAPHY, Good.

M. J. Isman No. 2 Man at Empire-U

(Continued from Page 3)

Herbert Mathers, Montreal salesman, has been appointed successor to Isman as manager of that branch.

Larry Druxerman, formerly of the Montreal branch and until now exclusively connected with the Toronto unit, has been appointed special eastern sales representative, covering Toronto, Montreal and Saint John territory.

It was also stated that G. P. Wright, recently back from overseas service with the RCAF, has returned to the position of office manager of Empire-Universal, Toronto.

Isman came to the Empire-Universal organization in 1940. Vaughan had managed a number of branches for the company before joining the RCAF in 1942. Mathers became an assistant booker in the Montreal branch in 1938 and a salesman in January, 1940.

The Montreal theatrical community honored Isman with a congratulatory dinner and farewell party at the Mount Royal Hotel on October 12th. Members of the committee were Alex Adelman, Consolidated Theatres; John Ganetakos, Confederation Amusements; Ed English, 20th Century-Fox; Phil Maurice, Loew's; Bill, Lester, United Amusements; and Irvin Sourkes, Monogram.

Film Dickens Story

Charles Dickens' "Great Expectations" is being filmed by Cineguild in Britain.



Daley Decorated

Tom Daley, manager of the Imperial, has been honored with presentations, serious and comic, in the past but he got his first foreign one last week.

From Berlin came a citation "Im Namen des Fuhrers" to Tom Daley, the "Kriegsverdienstkreutz 2. Klasse mit Schwertern."

The citation, from Goering's former office, entitled Daley to the Iron Cross, 2nd Class, presented to him in the name of The Fuehrer.

It was signed by Pvt. Art Arthur, former Toronto newspaperman and Hollywood scripter, now with a unit touring Europe. He appointed himself "Acting C.O." of the "Dienstflegel."

Under his signature Arthur wrote: "Representing New Management."

Arthur apparently got his mitts on some of the actual stationery, for one V-J Day he sent me a letter on Hitler's office form.

Garfield Signs Up With Liberty Film

John Garfield has signed a contract to make one picture a year, starting this year, for Liberty Films, the Frank Capra-William Wyler-Samuel Briskin organization which will release through RKO.

Observanda

"Girl 277" did powerful business at the Royal Alexandra, according to Manager Ernie Rawley, the house being a sellout the night I was there. Other booking in the house made a holdover impossible. Next Russ film there will be "Fall of Berlin" . . . T. W. Johnston of the Capitol, Brantford, is a lucky guy. Took in some of the Detroit games in the World Series . . . They say that Lou Appleby, Casino boss, angelized the recent Toronto appearances of "Angel Street" and "Night Must Fall" . . . Sam Glasier made sure all his office cohorts at Fox saw his movie debut. Roy Tash brought the clip he and the ASN boys shot of Glasier and Arch Jolley judging the Woodstock beauty contest for screening at Fox. Sam's interest in the job was obvious in the newsreel . . . The Coffee Shop in the Hermant Building, now run by Alex Christie, is open nights and you can find industry folk there after show or screening time.

* * *

A press release from Eddie Jaffe, NY p.a. for Joe E. Levine's "Gaslight Follies," reports that the film, a compilation of old-time comedy, broke all records during its opening at Hartford. Present, says EJ, were a group of NY film buyers, one of whom is alleged to have said: "I've heard of corners in wheat, but here Joe Levine has finally cornered comedy corn." Eddie, I think you made that up out of your own head and you're saying



HERB MATHERS

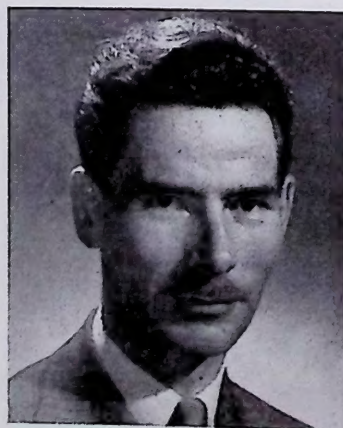
He has succeeded Mickey Isman as Montreal branch manager of Empire-Universal Films.

he said it . . . That colorful Ontario showman, asked why he played outstanding double bills in a remote and shabby little theatre, the worst in his chain, said: "The show is by the river and there is nothing but fish around there and fish don't go to movies so I have to attract the people from other districts."

USA Exhibs Oppose Building Spree

A resolution opposing "indiscriminate" theatre building has been passed by North Central Allied Exhibitors, indie organization in the USA centred in Minneapolis and Duluth, Minnesota.

Alarmed by a wave of new theatre construction in its territory, the organization will use its influence to prevent what is considered necessary and uncalled for invasion of the exhibition field by outsiders.



WILLIS FORWARD

Former Ontario provincial theatre inspector, he will have charge of the Vancouver branch of General Theatre Supply Company Limited.



CHARLES MAYBEE

Appointed manager of the Winnipeg branch of General Theatre Supply Company Limited by Frank Kershaw, president.

ALLIED
CO-OPERATIVE
THEATRES

BOOKING AND BUYING

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112 Bond Street, Toronto

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THE CANADIAN U-A BRANCHES

GRAD SEARS \$1

IF YOU BUY AND BOOK THESE PICTURES DURING OCTOBER,

David O. Selznick Productions

"SINCE YOU WENT AWAY"

CLAUDETTE COLBERT ★ JOSEPH COTTEN
SHIRLEY TEMPLE ★ ROBERT WALKER
LIONEL BARRYMORE ★ MONTY WOOLLEY
JENNIFER JONES

"I'LL BE SEEING YOU"

GINGER ROGERS ★ JOSEPH COTTEN
SHIRLEY TEMPLE

Benedict Bogeaus Productions

"DARK WATERS"

MERLE OBERON ★ FRANCHOT TONE
THOMAS MITCHELL
FAY Bainter ★ ELISHA COOK, Jr.

"CAPTAIN KIDD"

CHARLES LAUGHTON ★ BARBARA BRITTON
RANDOLPH SCOTT

J. Arthur Rank Productions

"MR. EMMANUEL"

FELIX AYLMER ★ GRETA GYNT
WALTER RILLA ★ PETER MULLINS

"COLONEL BLIMP"

ANTON WALBROOK ★ ROGER LIVESEY
DEBORRAH KERR
PHOTOGRAPHED in TECHNICOLOR

A William Cagney Production

"BLOOD ON THE SUN"

JAMES CAGNEY ★ SYLVIA SIDNEY
JOHN EMERY

A David Loew Production

"THE SOUTHERNER"

BETTY FIELD ★ ZACHARY SCOTT
J. CARROL NAISH

An Andrew Stone Production

"BEDSIDE MANNER"

RUTH HUSSEY ★ JOHN CARROLL
ANN RUTHERFORD

A Charles Rogers Production

"DELIGHTFULLY DANGEROUS"

CONSTANCE MOORE ★ RALPH BELLAMY
JANE POWELL ★ ARTHUR TREACHER
MORTON GOULD and HIS ORCHESTRA

UNITED

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GREGG McCLURE ★ LINDA DARNELL
BARBARA BRITTON

A Sol Lesser Production

"3 IS A FAMILY"

MARJORIE REYNOLDS ★ ARTHUR LAKE
CHARLIE RUGGLES

A Hunt Stromberg Production

"GUEST IN THE HOUSE"

ANNE BAXTER ★ RALPH BELLAMY
MARIE (The Body) McDONALD

Outstanding Short Subjects!

"WORLD IN ACTION"

DYNAMIC WORLD ACTUALITIES

"DAFFY DITTIES"

1 REEL CARTOONS IN TECHNICOLOR

Lester Cowan Productions

"TOMORROW the WORLD"

FREDRIC MARCH ★ BETTY FIELD
SKIPPY HOMEIER
AGNES MOORHEAD ★ JOAN CAROL

"THE STORY OF G.I. JOE"

BURGESS MEREDITH as ERNIE PYLE
ROBERT MITCHUM as THE CAPTAIN
FREDDIE STEELE as THE SERGEANT

Jack Skirball Productions

"THE 5th CHAIR"

FRED ALLEN ★ JACK BENNY
DON AMECHE ★ RUDY VALLEE
WILLIAM BENDIX ★ BINNIE BARNES
and VICTOR MOORE

"GUEST WIFE"

CLAUDETTE COLBERT ★ DON AMECHE
RICHARD FORAN ★ CHARLES DINGLE

Edward Small Productions

"ABROAD WITH TWO YANKS"

WM. BENDIX ★ DENNIS O'KEEFE
HELEN WALKER ★ JOHN LODER

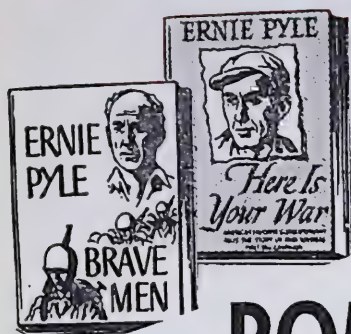
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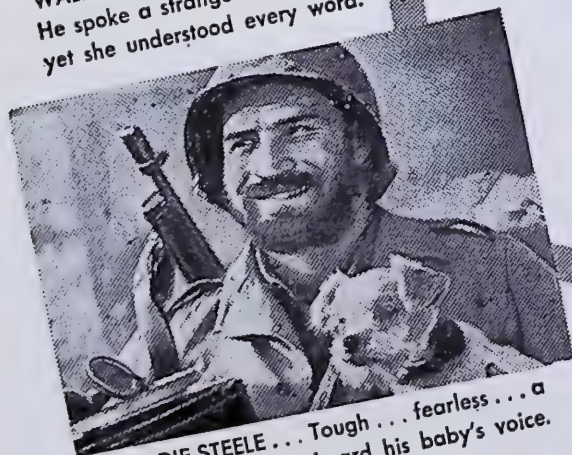
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FREDDIE STEELE . . . Tough . . . fearless . . . a
killer . . . until he heard his baby's voice.

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ERDIE PYLE'S "STORY OF G.I. JOE"

Starring

BURGESS MEREDITH as ERDIE PYLE

with

Robert Mitchum as The Captain

Freddie Steele as The Sergeant

Wally Cassell as The Private

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Theatre Fire Loss Small Last Year

(Continued from Page 3)

to about \$5,800. Not one life was lost as a result of fire in theatres.

It is an easy matter to prevent fires in places of business simply by being careful and using common sense. The following suggestions can be used as a guide in this matter:

Put lighted matches and smokes out before you throw them away.

Remove rubbish, waste papers and all unnecessary combustible materials from attic and basement. Provide metal ash and garbage cans. Burn rubbish only in a properly constructed brick or metal incinerator.

Examine your stove, furnace and smoke-pipes to make sure they are safe and well away from woodwork or other burnable materials. Have needed repairs made at once. Replace worn out smoke-pipes.

Value the advice of your fire chief who say that many fires are caused by dirty or defective chimneys. Have the chimney cleaned regularly, and have all defects repaired.

Escape the danger of flammable liquid fires and explosions by keeping no gasoline.

Notify the electric company of electrical trouble and the gas company of gas leaks. Replace "blown" fuses with new ones—not pennies. Avoid homemade wiring jobs. Don't look for gas leaks with a match.

Inquire of your fire chief, when buying a fire extinguisher, to be sure of getting the right kind. Don't hesitate to ask your firemen whenever you have questions on Fire Prevention.

Leg Amputated

Gregory Thomas, veteran Halifax projectionist, underwent an operation recently which necessitated the amputation of one leg.

High Budget Pic

PRC's "Once and For All," starring Nancy Coleman with Margaret Lindsay, Philip Reed, Felix Bressart and Regis Toomey, has gone into production with the highest budget in the company's history.

Cornel Wilde May Get Power's Role

Cornel Wilde may get the title role in the 20th-Fox production of "Captain From Castille."

Tyrone Power, who was originally supposed to get the role, will appear in "Down to the Sea in Ships" instead when he is released from the armed forces.

In Civvies



**CAPTAIN
JOHN J. FITZGIBBONS, JR.**

He has rejoined Famous Players as sales manager of Theatre Confections Limited, newly established division of General Theatre Supply Company Limited, and will be in charge of candy sales to houses in the circuit.

In the US Army prior to Pearl Harbour, young Fitzgibbons was mustered out recently. During his service in the Pacific he was wounded in action and was twice cited for gallantry.

Jack's first theatre job was at the Eglinton, Toronto and he moved to London, Ontario, to attend Western University he joined the staff of the Capital for night work. His trade adventures then took him to the booking department of Paramount in Winnipeg, leaving there later to become assistant manager of the Metropolitan in that city.

He left to return to the United States, worked a short while in the Paramount head office, New York, then joined the colors.

Before going to the Eglinton, Jack put some time in learning various phases of the business, working in the Famous Players sign shop and at Empire-Universal.

Bob Young Set

Robert Young has been given the leading male role in Lillian Hellman's "The Searching Wind," which Hal Wallis will produce

Merritt Realty Buys Palace, Windsor

Palace Theatre, Windsor, 1632 seats, a Famous Players unit operated by Simon Meretsky, has been acquired from the McGregor & Campbell estate by the Merritt Realty Company. Theatre has been operated for 21 years under lease by Simon Meretsky and the property has now become his and associates by virtue of the deal.

Sask'n Censor to Regina Nov. 1st

(Continued from Page 3)

katchewan are being censored in Winnipeg, headquarters city for a distribution territory which includes Manitoba and much of the first-mentioned province.

The change will inconvenience the distributors, necessitating the shipment of prints to Regina and their return, but they have expressed themselves as happy to cooperate.

The Saskatchewan Government, CCF politically and in office for more than two years, has shown an awakened attitude with regard to motion pictures. Not long ago fees for censorship were raised from \$2 to \$4 per reel and it has been hinted by C. C. Williams, minister of labor, in whose department the censorship and theatre inspection branch operates, that D. J. Vaughan, an Anglican clergyman, will be asked to be more severe with films.

Williams has promised that legislation aimed at improving theatre safety through an amendment of the Theatres and Cinematograph Act would be introduced at the next session of the legislature. He is studying a brief from the Saskatchewan Motion Picture Exhibitors Association, which is headed by P. W. Mahon.

Law Office Moved

Rosenfeld and Allen, barristers and solicitors, have announced the removal of their law office to the Albion Building, 72 Carlton Street, Toronto, location of Columbia Pictures' new Canadian headquarters.

M. Walker Heads Scotia Allied

(Continued from Page 3)

retired from the business, was made a presentation on behalf of the association. Hanifen was a former Chairman of the Board of Censors.

Matters pertaining to the industry were discussed and those present voted continued support to any national, provincial or local campaign.

Other officers elected were:

Vice-President — Fred Gregor, New Waterford.

Secretary-Treasurer — T. J. Courtney, Halifax.

Directors — W. O. Bligh, Berwick; P. J. Dwyer, Halifax; H. W. Cuzner, Sydney Mines; A. J. Mason, Springhill; Gordon Spencer, Saint John; Jack Bustin, Windsor.

NFB Allocation Is \$1,853,340

(Continued from Page 3)

On series of 35 mm. two reel short subjects that are distributed to theatres in Canada by Columbia but there is talk that the World in Action series, marketed by United Artists throughout the English-speaking world, will be dropped.

The National Film Board's non-theatrical program drew tremendous free attendance, the 1944 figure being 6,400,000, according to the Dominion Bureau of Statistics.

The NFB operated 85 16 mm. rural circuits which catered to an attendance of 3,000,000, many of these performances being before students. Industrial and trade union showings, numbering 24,825, brought an attendance of 3,400,000.

Forty regional libraries for the nine provinces were in operation.

New quarters for the National Film Board are to be erected on Green Island, located on the Rideau River in the Ottawa area between the Bureau of Statistics building and the French Legation. Decision to move NFB headquarters was made following the recent fire at the present location.



OCTOBER

MUSIC in the Wind



Ray and Jay - 'The Smith Family'

A Queen and an Ace

IN the theatre, parts are snared on beauty, brains, talent or on being somebody's sweetheart, but there is probably only one instance when a part was snared by small feet. It was not Cinderella, but Canada's first lady of the theatre, Mrs. Joshua Smith, known then as Ray Lewis.

She was only seven, a tiny precocious burning-eyed child driven by the same force that has kept her active for more than half a century as publisher and editor of the Canadian Moving Picture Digest, owner of two theatres, trader and importer of hundreds of pictures and a journalist.

She was to be one of the Princes in the tower in Shakespeare's "Richard III," but it was the prince who had very little to say. The important part was given to a pretty child whose acting was inferior to her appearance. Seven-year-old Ray, a veteran Shakespearean even then, heard her rival in disgust and finally said to the director, "I can do better than that."

The director's only notice was, "For a little one you're cheeky." Came the day for trying on costumes. All went well until the children tried on the shoes. The pretty child's feet were much too large, but the shoes just fitted little Ray. On the strength of her small feet she got the part. Principals in that production were Sir Henry Irving and Ellen Terry. The theatre was Ambrose Small's old Grand Opera House.

Ray, or Mrs. Smith, has been standing in her own shoes ever since, using her head and not her feet to get places. In those days children were not allowed to travel out of England with theatrical companies. The theatre was not considered a respectable vocation for girls, but it was the vogue to bring children to the parlor, when guests were present, to have them recite, or play their little piece on the piano.

For this reason Ray was enrolled as a student at the Toronto Conservatory of Music for vocal, piano and dramatic lessons, and so well did she speak her "piece," that when advance agents arrived in the city searching for children to play small parts, Ray invariably got them.

IT was the nostalgic days of heavy classical drama, long before the lesser 16-scene melodramas like, "Bertha, The Sewing-Machine Girl." To get and hold a part, it required versatility, perfect diction and a resonant voice that reached not only the first, but the packed second



RAY LEWIS AND SON JAY

gallery, the origin of the phrase, "playing to the gallery, or the gods." It required a figure and a grand manner for the elaborate costumes, and Ray Lewis had all the requirements. She still has them today in her strong resonant voice that enunciates every syllable of every word, and the taste for extremely smart and individualistic clothes.

With special permission and a stern chaperone, little Ray Lewis was allowed to travel Ontario in the various productions. She "Mlle. Frou-Frou," "Galatea" "Under Two Flags" — "Nydia" in "The Last Days of Pompeii," "Juliet" in "Romeo and Juliet," "Mlle. Frou-Frou," "Galatea" and "Parthenia" in "Ingomar the Barbarian," in which latter play

THIS article appeared recently in Monetary Times, monthly magazine "For all Management Men in Canadian Industry, Government and Finance." In its "Men in Government and Business" was the story (mainly) of a woman, Mrs. Joshua Smith, or as she is known to the cosmopolitan crust of many cities in Europe and North America, Ray Lewis.

Called "The Smith Family" and referring to son Jay as James, the article, with due respect to the author and to the magazine, does not tell the whole story of Ray Lewis. It would take a book to do that—and Ray Lewis is writing it now.

To Canadians generally she is the person most frequently identified as personifying the verve and awareness of the motion picture industry, many years of prominence having secured her place in the minds of all directly or indirectly interested in it.

The Canadian Moving Picture Digest has been under her editorial command for most of its 30 years and will shortly celebrate its accomplishment of successful operation for that period.

Julia Marlowe had made a great success.

"I remember in one remote Ontario town, dressing behind a screen by a big wood stove in the middle of back-stage. I was in a Grecian robe, my lonely bit of clothing, save for a pair of tights underneath, and a pair of sandals. When the curtain went up, most of the audience sat in their fur coats. It was one of Canada's old-fashioned winters. However, I was so stage-struck, as we called histrionic ability in those days, that had I been at the North Pole, I would not have felt the cold," said Mrs. Smith.

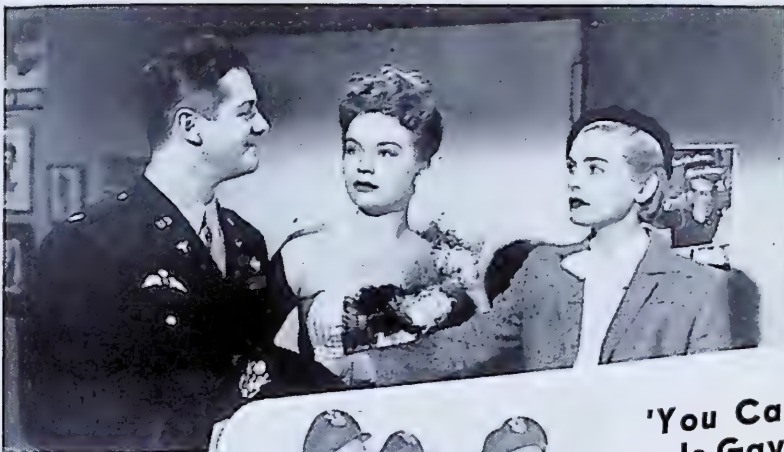
As she grew older, and it was more difficult for the chaperone to hear her lessons, and incidentally her mother and father objected to an actress for a daughter, Ray was obliged to go back to school. She attended Harbord Collegiate and then The University of Toronto for an Arts course. So quick at her classes was she, that in a few months she was allowed to take philosophy, psychology and English with the fourth year classes. Mrs. Smith states she received the highest marks in the class for literature, an A-Plus, but the lowest in her class for a map of Greece, a D-minus.

The Arts degree, vigorously embarked upon, was never realized, because Ray had an opportunity to follow her greater love, the theatre. But the college classes were not entirely wasted. They gave her a taste for writing, and with one foot on the stage and the other in the audience, she wrote and sold movie stories, "The Green-Eyed God"—"The Cotton King"—"The Prodigal Daughter"—etc.

About this time Hollywood was a squalling infant, drawing much attention to itself, with the slower British Moving Picture Industry far behind. Ray, with years of sensing public reactions, recognized the shape of the future of the silver screen, and with an astuteness that has been so much a part of her all her life, she switched her interests to the rapidly expanding movie industry.

Because of her deep respect for the many fine British players with whom she had been associated, she naturally turned towards Britain instead of Hollywood. She was determined to bring British Pictures into Canada. Such a pioneering venture did not stop her from publishing at the same time a volume of her poems, "Songs Of Earth."

Her first journey to England
(Continued on Page 15)



'You Came Along' Is Gay and Sad

PARAMOUNT'S Hal Wallis production, "You Came Along," starts out as a fast-moving comedy, then goes suddenly dramatic.

Robert Cummings, Don De Fore and Charles Drake are three Army Air Corps officers touring the USA in behalf of the Seventh War Loan. Elizabeth Scott arranges their official duties.

The comedy opens with the aces believing that she is a he. Tragedy steps in later when one of the fliers, incurably ill and with only two years to live, falls in love with the girl.





'Shady Lady' Is Fine Musical

UNIVERSAL'S "Shady Lady" is a well-balanced musical comedy. It tells the story of a jovial card sharp "Colonel" and his niece, who become involved in the affairs of a Chicago night club.

Charles Coburn, as the "Colonel," provides many of the comedy incidents in the picture and Ginny Simms, his niece, pleasingly sings a number of lyrical ballads, including "In Love With Love," "Xango" and "Cuddle Up."

Other top players are, Robert Paige, Martha O'Driscoll, Alan Curtis and Kathleen Howard.



a Bedtime Story

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MEET AESOP a daytime sage
who became a night time rager!



MEET DELARAI her love affairs
went down in history!



MEET CROESUS he'd give all his
gold for what she gave her sage!

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IN YOUR EARLY
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was like a dream fulfilled. Since she had been a tiny child, she had spoken a Shakespearean and classic language, she had talked of English people, the English countryside and all the great classics which England had produced. Now she saw this historical English background for the first time. Because of her theatrical association she was well received and returned to Canada triumphant, bringing back about fifty British moving pictures, among which was "The Better 'Ole", a pronounced Canadian success.

"The Better 'Ole" was a screen adaptation of Bruce Bairnfather's beloved cartoons of World War I.

THIS was only a beginning. A contract with British International Pictures (Export) Limited brought "Keep Your Seats Please" and introduced George Formby for the first time to Canadian audiences. A franchise covered a selection of twenty British pictures yearly, for a period of five years, but someone else in Canada was anxious to secure these pictures and George Formby; and so Ray, after winning a legal battle, gave up this franchise, but continued with her British Film Interests, forming Alliance Films Ltd. and securing a franchise from an American company which had secured both American and British rights on British pictures. Mrs. Smith still believes in the excellence of British pictures, "They have all been stage players before screen players," she explains, "they have

Ray and Jay-Smith Family

(Continued from Page 14)

learned diction and have stage presence, also, a wonderful sense of characterization."

On one of her periodical visits to England, Ray Lewis met some one with a matching love of beauty and poetry and a consuming respect of the theatre. He was the late Joshua Smith, R.B.A., English portrait painter, and he adored Pauline Frederick and Doris Keane, the latter of whom he painted in her famous characterization, in "Romance." So tiny Ray Lewis not only snared a good British picture, but a famous husband, and brought him triumphantly back to Toronto. "The English have no equal for generous hospitality," said Ray Lewis laughingly, "but you can imagine the black looks I received from Joshua's girl friends for taking unto myself one of the most eligible bachelors and persuading him to leave England for Canada."

MR. SMITH maintained a studio in England as well as in Canada. Among his portraits was one of "Fighting Bob"—"Kitchen-er"—painted during the last war, Lord Byng of Vimy, and the late John Buchan, Governor-General of Canada, as Lord Tweedsmuir. Hanging today in Mrs. Smith's office, is a life-size charcoal portrait of Anna Neagle as she played the title role in "Queen Victoria."

While Joshua Smith painted, Mrs. Smith continued to write and to promote. A hit on the English screen was her "London Melody" which came to Canada with Anne Neagle as star, titled, "Look Out For Love." Acquiring The Digest in 1915, she saw that it was regularly edited and published. It will this year celebrate its Thirtieth Anniversary of publication, being one of the oldest of the film magazines.

Then on a flying trip to New York, a son, James Lewis Smith, broke up the holiday by arriving a few weeks earlier than expected. "But I got my American citizenship out of it" is James' cheerful comment today.

Jim Smith claims he teathed on a tin can holding a roll of film. Though it was his mother's fondest wish that he become an artist, "I couldn't even draw a straight line. Besides I didn't want the kind of business where I had to wait for people to come to me," explains young Mr.

Smith. His first intention, however, was to study law.

One of his happiest memories was the importance of having a handful of passes to distribute to his small friends at Upper Canada College every Saturday afternoon. "Mother used to take us all to lunch and then one of the biggest thrills of my life was leading a string of boys into the Uptown Theatre while Teddy Gee, who has been doorman for 25 years, gravely saluted us."

Incidentally, James' older son, Ray Lewis Smith, named for his grandmother, is enjoying the same privilege today, also at Upper Canada.

In his last year at Upper Canada, Jim developed severe bronchial pneumonia and was sent to the West Coast for a year. There, while his mother thought he was broadening his education, he accepted his theatrical inheritance by getting a job with Fox Westco Theatres. He did publicity work for them and when he returned to Canada all hopes for study of law were dead.

He joined his mother on the Digest, for which he had been writing movie reviews. When war broke out he returned to the States to enlist, but was refused because of his bronchial history.

A month before the war, in 1939, he and his mother finished building the Pylon Theatre on College Street, Toronto, they also acquired the Avenue Theatre on Eglinton. It was not always a peaceful management, during their early days of operation, they both admit.

Jim is intensely practical with the streamlined mind of the modern young business man, but his mother has remained faithful to her talent for poetry and drama. "Mother just didn't understand a thing about the mechanics of running a theatre," says Jim. "When she saw her personal friends standing in line in front of the theatre, she wanted me to get them into the theatre, past everybody else lined up. Why, she fired me twice in one week, but I would not stay fired," he says.

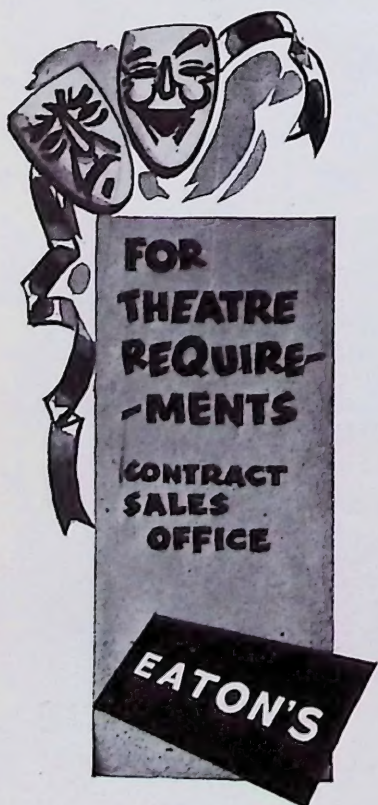
"Mother can sell herself on anything she makes up her mind about and to other people too, but not to me," he boasts. Mrs. Smith admits this is true. But she counters with, "Well, anyhow, I don't build on boxoffice profits of the future, I never expect success until I have it in my hand, but you do."

MRS. Smith readily agrees that she has failed in her judgment, even after her son's warning. "I just cannot resist an artistic picture," she says. "One of the best examples was Walter Huston in 'Abraham Lincoln'." Mrs. Smith thinks it is a wonderful picture and she tried to force it on the Canadian public, even though it had failed in the States. It failed here too. That did not stop Mrs. Smith from bringing in, only a few months ago, "Adventure in Music," the first film concert produced, with Jose Iturbi and five internationally famous concert stars, which has been most favorable received, despite her son's doubts.

"I can't get over the feeling that it is in the screen's power to educate the public to something better, when I know that the public want entertainment, principally," she admits.

However, she has lined up the world rights on the second showing of four David Selznick hits, filmed after the manner she likes, and which she is certain marks the return of public taste to the romantic era.

"People are tired of destruction, they are swinging back to the intangible truths of the spirit, a release from the machine and scientific age. They are anxious to preserve that something which cannot be destroyed—music and poetry." With this vision Mrs. Smith is going to continue to bring to Canada more good pictures, American, British, French, Spanish, etc. "The screen speaks a universal and international language," she argues, and she will bring to Canada, as well, the odd artistic picture, which oftentimes fools the wisest showman, by turning out to be a "sleeper," in movie picture vernacular, an unexpected boxoffice hit.



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